

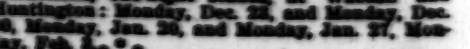
THE NEW YORK DRAMATIC MIRROR

VOL. XLVI., No. 1, 196.

NEW YORK: SATURDAY, NOVEMBER 23, 1901.

PRICE TEN CENTS





Ann Smith, for Up York State.
Isabelle Pitt Lewis, for the Harcourt Comedy company.
Henry S. Hadden, with the May Fiske Comedy company.
Frank Rogers, for The Smart Money.
S. F. O'Malley, with the Boys in a Hat Old Time.
Charles McDaniel, Monte Burghard, Joseph Ogden,
and William Williams, for The Wanderers.
Edith Child Hickey, for the lead in From Scotland With Love.
Celine Brown, for More than Queens.
Charles McDaniel, for David Harum.
Theresa Johnson, for Another Ohlson.

the last-
to date | strong, reached the city 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 84

SEVEN CHICAGO.—NEW CALUMET, TEN
ALICE GLEN, Manager; J. E. GLEN, Secy.

Linzer Brothers, Inc.-en): Alvin T. S.; small audience
played: Alvin Judin S.; good business: excellent
performance and co. Murry and Markey co. 11-12
opened to S. R. O. and continued to big business.
Play: A Man of Mystery, A Struggle for Honor,

(Continued on page 32.)

WOMEN

DEPT.

Uhl, Jerome P.
Van Horn, S., Geo. Van, Grave Verna, Fred Verna

DATE'S AHEAD

DATES AHEAD.
(Reserved for late for classification.)

A BELL BOY (Goodman and Drew, mgs.): Doves
Feb. Mar. 22. Conductor, M.D. 22. Eastern 22.

A GUILTY MOTHER (Harry Myers, mng.): Prince

Cl. — ton, Ky., Nov. 10, Hopkinsville 20, Paducah 1

Reaper the Harvest For large editions MINNIE GILLES.	versions of	UNDER TWO FLAGS VANITY FAIR NAPOLEON LEONAUT.
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ATTORNEY
Law Office, 1021 Olive St., St. Louis, Missouri

LONDON.

(Special Correspondence of The Mirror.)

LONDON, Oct. 28.

anyone. Any play, English, American or otherwise, if it is done, is heartily welcomed, as witness the success of the new American production of *The Belle of Amherst* in substituting a revival of the Belle of Amherst with Paula Lane and Sullivan in the leading parts in their original parts of *The Belle of Amherst* in the same part.

And lo! yet another peculiar and painful play has just come to hand, and you will, perhaps, be suitably surprised to find that it is a play of the same nature. It is a play by Bjornstjerne Bjornson, originally called *Over Avne*, and translated by Mrs. Pat Campbell at the Bay View Theatre, last afternoon, under the title of *Over Human Power*. This strange play, translated by Joseph Blair, shows how a so-called religious family debate for several acts all

The ex-committee, I have neglected to mention, was composed of the following: Mousley, Sully, Coppola, cadet Silvani, Le Barry, Ferrandi, Le Loin, Friedman, Sulist, and Mousley. All are actors of ability, and it is to be regretted that they should have become entrapped in a controversy that cannot, from a disinterested viewpoint, redound to their credit.

As for Le Roi, it was put on, and, after

(Special Correspondence of The Mirror.)

PARIS, Oct. 25.

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The ex-committee, I have neglected to mention, was composed of the following: Mayor Sully, Coppelia, cadet, Silvino, Le Barry, Perazsky, Le Lait, Friedman, Ballin, and M... All are actors of ability, and it is to be regretted that they should have become embroiled in a controversy that cannot, from a disinterested viewpoint, be redoned to their credit.

As for Le Roi, it was put on, and after

remembered there was a deal of discussion of this play last July, when it was presented at Berlin by the Neusthaler company. It is true there is no copyright law existing between this land to which country Herr Hoffmann belongs and Germany, and Herr Neusthaler, with his company of actors, chose to give it in sold an authorized translation of the play during the Berlin engagement at the Neues Theater.

(Special Correspondence of The Mirror.)

Berlin, Oct. 22

Berlin, Oct. 22

there is no copyright law existing between Ireland, to which country Herr Rothemann belongs, and Germany, and Herr Rothmann, with his company of actors, chose to give it is said, an authorized translation of the play during their engagement at the Neues Theater. A

Hoffmann, according to report, tried in every way to prevent it, and for a time it seemed he would succeed, but eventually he carried his point and was "scooped" for his pains. The play was given a limited number of times, with only moderate success, and then withdrawn. The success at the Deutsches Theater last week, however, was genuine and enthusiastic, and this much must be said of the performance, that at no time have I witnessed more artistic work, have I ever seen a more complete and perfectly rounded picture, than was given by each and every member of the cast. There was not a movement, not a tone of voice, that the severest critic would have wished otherwise. This cast of artists included Miss Lehmann, Frau von Pöhlitz, Paula Herby, Albert Bagemann, Rudolf Mittner, Friedrich Kayser, Max Rheinhardt, and Hanna Fischer. The stage-management of Emil Lessing is also worthy of great praise. The story of the play deals with the fate of the poor fisher folk on the coast of Holland.

Paul Linden's new drama in four acts, Night and Morning, was given this week at the Berliner Theater, and is as good a play as Linden has given us for a long time. We never expect heart or soul when we go to see a Linden play, so that in this respect at least we are not disappointed. Night and Morning is a detective story with a little bit of love twined around it. It was well received and the author-manager had several calls after each act. It was nicely acted by Frau Franch-Grovenberg, Marie Fraendorfer, Herr Walden, Tauben, and Hanskerl.

The last novelty of the week was a new three-act comedy in verse by Oscar Blumenthal, entitled Fairy Caprice, which was given at the Leaning Theater. Blumenthal has an essentially poetical talent. He has a thousand epigrams on the tip of his pen, some true, the most not, but all more or less well sounding. He takes nothing seriously, not even himself, and in this we follow his example. One of these high-sounding epigrams at the opening of his new play gives us the keynote of the situation. "In every woman's life there comes an hour when the fairy caprice leads her to the very edge of the boundary line of sin, very often beyond it." There is a modern poet, Rolf Eberhard, a type of man thoroughly disliked by the author, a fact we have often been forced to recognize, as Herr Blumenthal has a way of writing verses about the works of these men, who take life and their art seriously, and whose witticisms appear sometimes in the columns in the dailies. Well, Eberhard is a constant visitor at the house of the lovely Marion, Countess of Lundt. She is a spoiled, capricious woman who is standing on that boundary line connecting with the danger beyond. The Count, her husband, is called out of town, and suspecting a flirtation between his wife and Eberhard, asks his friend Lothar what he must do. Lothar tells him one lover is the best means to keep another lover out of the way. So the Count sends for his friend, Eberhard, who is also in love with Marion, and asks him to guard the honor of his house. Needless to say, Eberhard has other intentions, and there ensue some amusing situations between Marion and the two lovers, with the result that when the husband returns Marion flies to his arms, as innocent and lovely as when he left her. The poet is discovered to be an impostor and the father of seven, and is banished forever. Edward von Winterstein was excellent as Eberhard, and Jenny Gross played the part of Marion prettily. Adolf Klein as Lothar and Franz Schöfeld as Frick were also good.

A few evenings ago the Deutsches Theater gave us a revival of Hamann's Lonely People. Irene Triech was the only new member of the cast. It was perhaps the least good work this interesting actress has given us. The calm and composure needed for this role were wanting. True, Fräulein Triech made very little movement, but one heard the pulsations of passion and excitement in every tone of her voice, which in the first two acts were out of place, for Anna Mahr, though energetic and ambitious, is a woman of infinite inward as well as outward calm. Fräulein Triech, I may say, was a picture of motionless excitement. Those of the old cast, especially Oscar Bauer as Johannes and Ella Lehmann as Käte, were most excellent.

A revival of Rosen's Ghosts at the Neues Theater was less successful. With the exception of Frau Nucha Butzer's strong and artistic portrayal of the part of Frau Alving, the cast was not up to the requirements. Ferdinand Bonn, as young Alving, was too restless, and Fräulein Glimmer's Regina was too much a woman of the world.

I have to announce to you to-day the sad death of the court opera singer, Emil Götsch, that occurred here a few days ago. Götsch was only forty-five years of age. He possessed one of the most beautiful tenor voices that the world has ever heard. Unfortunately, for a number of years past he has suffered from chronic throat trouble, that made him frequently unable to sing. His death was caused by heart disease. Frau Betty Hennings, of Copenhagen, who, it will be remembered, created the part of Nora in Ibsen's A Doll's House, will play a short Berlin engagement at the Residenz Theater, beginning with a matinee performance on Oct. 26. This will be followed by six evening performances, all of A Doll's House. If this venture prove successful, Frau Hennings will return to us next season for a longer engagement in repertorial.

Another guest whom we are soon to welcome is Madame Sadava, now playing a successful engagement at the Stadt Theater in Hamburg. She will open on November 12, supported by the Paris Vandeville Theater company, at the Leaning Theater.

Measure for Measure, in a new adaptation, has just been given with great success at the Stadt Theater in Breslau.

ENGAGEMENTS.

The California Tragedian, Richard Foss, has been specially engaged to originate the star role of King Solomon in Don Davidson's new play, Judgment.

Louis Guard, to support Robert Whittier in Tangled Rivians.

Mrs. McKee Rankin and Mathilde Cottrill, for The Old and the New, supporting Annie Russell.

Franz Hart, with Anna Held in The Little Duchess.

A. H. Knight, as bandmaster of The Atlantic City Concert Band.

Thomas K. Hedron, for the title-role in The Burglar.

For Ernest Fisher's Knave of Diamonds: Lew B. Parker, Ernest Fisher, Robert Harland, R. A. Biggs, J. A. Baker, Charles Coen, George Raymond, Robert Cole, Minto Dixon Parker, Eugene Frederick, Amelia Sheddard, Fred A. Morgan, general agent; Will Perrell, agent; George McCallagh, treasurer.

Edward F. Butwick, with Rose Coghlan in A Woman of No Importance.

By John Henry, to support Rose Coghlan in A Woman of No Importance: Emmett C. King, David Shaw, Edward Leary, Herman Hirschberg, Edward F. Butwick, Alfred Mayo, Ann Warrington, Pauline Duffield, Agnes Bayne, Sarah Madson, Willie McEwen, and Marie Rogers. C. E. Hughes, business manager; Richard Ocho, advance manager.

Borden Ledwith, for The Vermont Girl.

Edith Braden, for Two Little Vagrants.

Theda Lawrence, for The Fatal Wedding.

Patti Ross, for Naughty Anthony.

Margaret Moffatt, with Mary Manning's company.

Maud Gilling, for What Happened to Jones.

AMATEUR NOTES.

The Black and Lincoln Stock company, composed of amateurs, presented A Struggle for Life and Liberty, by O. W. Gordon, in New Orleans Nov. 11. In the cast were Louis Black, M. Herbert Hoffman, Jr., Louis Black, Ole M. Anderson, Walter Benson, Frank Morris, Fred Baker, Josh Lincoln, Lydia Seider, Georgia Wall, Kate Kleveron, and Master Landry.

An interesting affair at Dubuque, Ia., recently was the opening of St. Mary's Casino by amateurs.

Patricia Weirich, the assistant pastor, delivered an address of welcome. The play was Maria Loreth, and the entire production is highly spoken of by the local press.

An amateur minstrel performance was given by the Dulon Boat Club, of this city, on Nov. 16. In the bill were Harry Wallace, Joe Goodrows, Harry O'Neill, and Tor Van Wyke.

The Charles Howard Dramatic Association will present Gleanings at the North Broad Street Drawing Room, Philadelphia, Nov. 26.

See Caled Swan, Page 12, *.

OBITUARY.

Edward Louis Donaldson died of pneumonia on Nov. 12 at his home in this city. He was a graduate of the University of Michigan, and for several years served as a navy cadet. Then he joined the staff of the London Theatre, which was built by his grandfather, the late Thomas L. Donaldson, whose death he had been part owner and assistant treasurer of the theatre.

Alfred Woods, the boy violinist and actor, this season a member of the Krasno-Taylor Dramatic company, died at San Angelo on Oct. 26, of diphtheria. His parents and his sister were with him. The remains were taken to Quincy, Ill., for interment.

R. J. Culligan, for several years treasurer of Edwards and Frigoli's Minstrels, died recently at his home, Cascade, Ia., of consumption.

The father of Louis Hartman, leading man of The Power of Love, died Nov. 4.

MATTERS OF FACT.

The House of Two Much Trouble, a farce-comedy, with Franklyn Sheldon leading the cast, opened at Rochester, Pa., Nov. 4, under the management of George Chasilla. The supporting company is made up of Harry Starr, Jack L. Darrell, Harry Taylor, John Birch, Lavina, Kate Maranda, Minnie Dressed, Mollie Schuchert, and Harry Lee.

J. H. La Pearl's The Want Me is in its twelfth week. Good business prevails, and return dates have been booked. They Want Me is now entirely new, having been rewritten by John Fitch. Next season Mr. La Pearl will produce two comedy-dramas, Home Again and Reaping the Harvest, both by Mr. Fitch.

The Lackawanna Railroad, for the accommodation of its patrons, particularly ladies, has inaugurated a porter system at its terminal at Hoboken. It is the duty of these porters to meet all incoming through trains and help patrons with their hand baggage, or in any other way that may suggest.

Augustus Phillips, leading man of the Spencer Stock company, received high praise from the Brooklyn press week recently for his performance of Sir George Sylvester, R. H. Bother's former role, in The Adventure of Lady Ureana.

Laura Eastlake, who has headed the Criterion Stock company and The Girl from Calcutta the past two seasons, is open to offers for comedy and juvenile parts.

Pennsylvania is doing so well in the western part of that State that return dates have been arranged in nearly every town after the New Year. It will be the Thanksgiving attraction in Washington.

R. A. Roberts, the well-known stage director, having recovered from his serious illness, is now prepared to receive offers for production of any kind and may be addressed care John R. Ince, 1430 Broadway.

Carrie Godfrey, leading woman with The American Tramp company, has met with the approval of the press.

The I. O. O. F. Theatre in Sheffield, Pa., has some open time in December, and after that month. The town is located in the oil and lumber section.

Mrs. A. T. Crane, theatrical costumer, has moved from 10 Union Square to 502 Seventh Avenue, N. Y.

An attraction for Thanksgiving, matinee and evening, is wanted by Oliver Moses for the Columbia Theatre, Bath, Me.

Greenwich, N. Y., has a new theatre under the management of Samuel Broder. The town is a one-night stand, and wants good attractions.

The Opera House at Clarkburg, W. Va., under the management of L. S. Horner, has averaged \$250.30 for one-night performances this season. Several attractions are wanted for December, January and March. Mr. Horner is managing the new theatre at Fairmont, W. Va.

George Goodale in the Detroit "Free Press," said of Louise Ripley in Pudd'nhead Wilson, that "she has not fallen below the standard fixed by Mary Shaw, who was the original in the role."

New Year's Day and time in December, January and February are open at Hamilton, Pa. Henry Warner is the manager.

The Cornet company's attractions, Quo Vadis (Western), Quo Vadis (Western), For Her Sake, and in the King's Name, are reporting big business all along the line. The new productions in preparation are A Little Outcast, In a Woman's Power, and Mr. Plaster of Paris.

J. F. Clark, levities and characters, and Emma Whittle playing characters and general business, are at liberty for stock or repertory.

True & James will close with A Royal Prisoner Nov. 16, and will produce his own new play, The Rock of Ages, on or about Jan. 1.

Thomas J. Grady has resigned from the Sporting Life company, and is at liberty for stock or farce-comedy engagement. Mr. Grady has been identified with the best farce-comedies, and in the past four seasons the leading stock companies in Toronto, Philadelphia, and St. Louis, and has many prominent critics as the leading comedian that ever played the city of New Orleans.

The William Beck and Sons Company, theatrical costumers, of Cincinnati, O., rent costumes to stock and opera companies and for amateur performances. The firm also have a stock of wigs, head and costume ornaments on hand that they are selling at New York prices.

The Demopolis, Ala., Street Fair closed Nov. 2 and was very successful. The attractions worthy of mention were Almie, the fire dancer; Lanette, "The Flying Lady," and Darling's Pony Show.

Chitwood's New Theatre, Carl Junction, Mo., draws from a population of 10,000 and has a large and fine stock of new costumes located at Carl Junction. A repertory company is wanted for Christmas week.

An agent's or treasurer's position is wanted by Harry Nye, who is at liberty consequent on the closing of the Francis the Great company.

Plastic grounds and park at Hudson, N. Y., are for sale. Communications should be addressed to Fernside Park, 554 Warren Street, Hudson, N. Y.

Christmas week is open at the Lycoming Opera House, Williamsport, Pa., owing to the closing of the Wolford-Sheridan company.

Twenty chorus girls are wanted at room 7, 1437 Broadway.

Batham and Corring, solicitors, 2 Salters Hall Court, London, Eng., desire to learn the whereabouts of James Holmes Baxter, also known as George Ould. They wish to communicate something to his advantage.

The Coliseum, at Hartford, Conn., is to be sold at auction on Jan. 15. The stockholders of the Palace of Amusement Company have decided to sell the property, decided upon this course at a recent meeting.

Walter Wilson played the leading role in The Fatal Card, that of George Furver, in the Spencer Stock company's production at the Park Theatre week before last, with marked success.

John Stiles, manager of the Park Theatre, Manchester, N. H., wired Tom Hinson on Saturday: "Three to five hundred people turned away by Lincoln J. Carter's Two Little Walls to-night."

Elma Gillette, who originated the lead in The Heart and Home, and Dean Brown left the above company at Detroit, Mich., and are back in the city.

Katie Emmet wants a comedy melodrama in four acts, with a good buy part.

TIN MURPHY IN A CAPITOL COMEDY.

Tim Murphy has captivated the Chicago press by his performance of Paul Willsch's new play, A Capitol Comedy, at McVicker's Theatre. The critics of the Windy City have been particularly hard on the production of play and players. The comedy is a sketch of Washington life, in which Mr. Murphy, of course, is thoroughly well posted, by reason of his one time service in the drawing department of the Patent Office. His latest character is acclaimed as perhaps the best of the list of fine portrayals that have marked him as one of the best and most finished of American actors. T. R. Saunders is managing Mr. Murphy's tour.

A NEW ATTRACTION.

Eugene Wellington will direct the tour of the four-act melodrama, Bonanza's Claim, written by J. O. Stewart and Joseph J. Dowling, in which Joseph J. Dowling and Myra L. Davis, who have just returned from a tour of the English provinces, will be starred.

Features of the production include bonanza horses, cowboys and a Gatling gun that fires six hundred shots a minute. Mr. Wellington promises a strong supporting company and beautiful scenic effects.

He will make his debut with The American Theatrical Exchange, 1258 Broadway, New York.

FOR DISPOSAL—Whitworth farcical sketch (copyrighted) of positive humor. Two males and two females. CHARLES, playwright, 91 West 5th, New York. Preliminary sketches, scenarios and John written. Charges reasonable; superior work.

FOR SALE—A musical comedy, including costumes, scenery, and a large line of printing. Or will let on royalty. GILLES PRINTING CO., 125 W. 2d St.

BORN.

SHIPMAN—A daughter, to Mr. and Mrs. Joseph Shipman, in New York city Nov. 12.

WAGNER—To Mr. and Mrs. W. Frederick Wagner (Charles Lawrence) a daughter on Nov. 12, at Detroit, Mich.

MARRIED.

GAY-DE PONTAINE—Alexander W. Gay and Edith de Pontaine, at Bayonne, N. J., on Nov. 12.

HOOPS-AMBER—Arthur Hoops and Mabel Amber, in New York city, Oct. 22.

TURNER-BATES—Bert Turner to Laura Bates, at Boston, O., on Nov. 5.

WITMARK-ROSENBERG—Julius P. Witmark and Carrie Rosenberg, in Boston, Mass., on Nov. 2.

DIED.

ALLMAN—David Allman, in Vancouver, B. C., on Nov. 2, aged 65 years.

BONNE—Charles Bonne, at Harley, Wis., on Nov. 2, aged 65 years.

CHAMPFRAU—At Long Branch, N. J., Nov. 12, at 5 a.m., Henry Champfrou, aged 62, beloved husband of Margaret Daily Champfrou. Funeral from the Church of the Star of the Sea, Long Branch, N. J., at 11 a.m. Tuesday, Nov. 13.

COURTNEY—Baron Courtney (Henry Blackwell), in London, Eng., on Oct. 20, aged 65 years.

CULLIGAN—R. J. Culligan, at Ontario, Ia.

DONALDSON—Edward Louis Donaldson, in New York city, on Nov. 12, of pneumonia.

GILSEY—Peter Gilsey, in New York city, on Nov. 12, from the beating of a blood vessel, aged 57 years.

GONZALEZ—Adolph Gonzalez, in Melbourne, Australia, on Sept. 22, aged 60 years.

HENSCHKE—Mrs. Georg Henschke, in London, Eng., on Nov. 7.

LONNEN—Edward J. Lonnen, on Nov. 2, in London, Eng., aged 25 years.

MAPLESON—J. H. Mapleson, in London, Eng., Nov. 14, of Bright's disease, aged 71 years.

MULLER—Gottlieb Muller, in Philadelphia, on Nov. 2, of paralysis, aged 51 years.

PEAKES—James G. Peakes, in New York city, on Nov. 6, of cancer of the stomach, aged 55 years.

SAMUEL—The infant son of Mr. and Mrs. R. M. Samuel (Wash-to-lai), at Madison, Wis., on Nov. 1.

SCHMIDT—Mrs. Ball Schmidt, at Chicago, Ill., Oct. 27, aged 52 years, of heart failure.

WOODS—Alfred Woods, at San Angelo, Tex., on Oct. 26, of diphtheria.

See Caled Swan, Page 12, *.

NOTICE TO HOUSE MANAGERS!

Have been compelled to close

Girl From Porto Rico

owing to continued sickness in company.

TOMMY SHEARER.

AT LIBERTY—Advance or back with Co.

Ask Shearer. G. D. JOHNSTON, Grand Opera House, Marion, Ohio.

Horsford's Acid Phosphate.

If you have smoked too much, spirits depressed and sleep disturbed, take half a teaspoonful in half a glass of water just before retiring. Brings quick relief.

DO YOU WANT THE MONEY?

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The Whittney Opera House, Fitchburg, Mass.

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OPEN TIME.

Week of December 16 and 23. Criterion Theatre, Brooklyn, N. Y. Address

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DECEMBER 7

is OPEN at

OPERA HOUSE, YOUNGSTOWN, O.

Address EUGENE ROOK, Manager.

DATES WANTED

At once by new North Opera House, Columbus, Neb. Opening night, Jan. 10, 1902.

Stage, 30 x 50; seating capacity, 800. On main line U. P. R. R., 90 miles West of Omaha. Population, 5,000. Excellent stand.

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WANTED.

First-class one night stands for balance of season 1901 and 1902. Best one night stand in Ohio. Write or wire.

J. HENRY TINDMAN, Mgr., Caldwell, Ohio.

CHRISTMAS WEEK OPEN.

Owing to the Wolford-Sheridan Co. closing, we have the best week of the entire year open for first-class repertory Co. only.

LYCOMING OPERA HOUSE, Williamsport Pa.

Wire or write FISK & BEKKER, Mgrs.

WANTED.

A strong play for popular priced houses; strong female lead, containing comedy and pathos, for Spring production. STARKLIGHT, care Dramatic Mirror.

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434 St. W. 258. Handsomely furnished apartments of three and four large rooms, complete for housekeeping; bath; hot water; strictly respectable. \$7 to \$11. JANTHRE.

A MATHEMATICIAN wanted as partner to prepare a strong act. Must be good at comedy singing, and have a little capital. An unusual opportunity for an ambitious level-headed young man. R. D., care Mirror.

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THE WRONG MR. WRIGHT

Business still great. Company and play the same. Owing to change of route for December and January, have open time in Indiana and Michigan. Write or wire for Christmas, New Year's and other open time to GEO. L. KENNEDY, Mgr., Room 17, 14-41 Broadway, N. Y.

SOUTHERN MANAGERS.

A Romance of Cool Hollow Company

(Southerners).

Direction of Newton & Furken.

Eight seasons of continued success. Finest line of lithographic paper ever put up. Beautiful scenery, fine effects. Christmas day open, also few dates in Jan. and Feb. We play Atlanta, Ga., Dec. 16, 17, 18. Live managers that want a tried and proved success send open time. Address

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If you contemplate ordering we would appreciate same early as we have only 100.

OPEN TIME. Dec. and Later.

Only two attractions per month. Must be good. Busy town; pop. 3,000; 5,000 more to draw from. Street cars to surrounding towns after Dec. 15. Semi-monthly payroll in factories over \$30,000. Center of rich oil and lumber section.

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Owing to cancellation, week of Dec. 2 is open at

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Gloucester, Mass.

Repertoire preferred. Write or wire immediately.

CHITWOOD'S NEW THEATRE

DRAMATIC COMPANIES.

27. Atchison, Kan., 23, Horton 29, Lawrence 30, Ottawa Dec. 2 Independence & Trenton, Mo., 4.
A BREKKEE TIME (Eastern): Merle H. Norton, prop.; Joe G. Brown, mgr.; Marshall, Miss., Nov. 19, Wilmington 23, Wellington 21, Wichita 23, Abilene 20, Salina 20.
A BREKKEE TIME (Southern): Merle H. Norton, prop.; S. M. La Porte, mgr.; Freedland, Pa., Nov. 20.
A BREKKEE TIME (Western): Merle H. Norton, prop.; Joe G. Brown, mgr.; Marshall, Miss., Nov. 19, Wichita 23, Wellington 21, Lawrence 23, Abilene 20, Salina 20.
A BUNCH OF KEYS (Gus Bothner, mgr.): Enid, Ok. T., Nov. 18, Kingsboro 28, Pawnee 21, Stillwater 22, Guthrie 28, Perry 24, Arkansas City, Kan., 23, Wichita 23, Wellington 21, Wichita 23, Abilene 20, Salina 20.
A CAVALIER OF FRANCE (Shipman Brothers, mgrs.): Athens, O., Nov. 19, Chillicothe 28, McMechen 29, Columbus 22, Johnstona, Pa., 23, Cincinnati 23, O., Nov. 19, Wellsville 21.
A COMMON SENSE: Port Dodge, Ia., Nov. 23, Cedar Rapids 28.
A COUNTRY NIGHT (Charles Cowles): Anderson, Ind., Nov. 19, Elmore 20.
A DAY AND A NIGHT (Broadhurst and Currie, mgrs.): Savannah, Ga., Nov. 19, Brunswick 20, Jacksonville, Fla., 21, Mason, Ga., 23, Athens 21, Birmingham, Ala., 23, Meridian, Miss., 128, Jackson 27, Vicksburg 20, Norfolk, Va., 22, 20.
A GAMBLER'S DAUGHTER (J. M. Ward and R. L. Casey, mgrs.): Pulla, Pa., Nov. 18-23.
A GENTLEMAN OF FRANCE: Cleveland, O., Nov. 18-23.
A HOMESPUN HEART: Rochester, N. Y., Nov. 18, 23, Warren, O., 21.
A HOME SPUN HEART: Toledo 24-25, Grand Rapids, Mich., 27-28, Chicago, Ill., Dec. 1-3.
A HOMESPUN HEART (James H. Brown, mgr.): Germantown, Cal., Nov. 19, Hiko Springs 30, Florence 23, Trinidad 23, Rocky Ford 17, La Junta 23, La Mesa 23, Garden City, Kan., 20, Dodge City Dec. 2, Hutchinson 4, Harper 6, Kingfisher, Ok. T., 4, El Paso 7.
A JOLLY AMERICAN TRAMP (U. D. Howell, mgr.): Marion, Ind., Nov. 18, 19, Bowling Green, O., 20, Toledo 22, 23, Sandusky 24, Lorain 20, Akron 20, N. Y.
A JOLLY CHASE (Rayner Brothers, mgrs.): Springfield, Mo., Nov. 19, Cape Girardeau 20, Poplar Bluff 21, Johnsons Ark. 22, Newark 23, Batesville 23, Cincinnati 23, Philadelphia 27, Hot Springs 22, Prescott 23, 24, 25, 26, 27, 28, 29, 30, 31, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2

OSKE, EDWARD (Charles Jarvis, mgr.): Potsdam, N. Y., Nov. 20, Canton 20, Governor 21, Chicago 22, Blueville 23.
DOTT, EARL (Frank M. Morgan, mgr.): Morris, Wis., Nov. 12, Glenwood 20, Bank Center 21, Long Prairie 22, Blueville 23.
DOWN AND UP (John M. Miller, mgr.): Clearfield, Pa., Nov. 19.
DOWN MOBILE (Loreola J. Carter's): Boston, Mass., Nov. 18-23, Hartford, Conn., 23, Hills 24, N. J., 27, Nicholas 28-30, Bridgeport, Conn., Dec. 2-4, 23.
DOWN ON THE FARM (Ed H. Lester, mgr.): Brockport, N. Y., Nov. 19, Westfield 20, Ashtabula, O., 21, Akron 22, Clyde 23.
DREW, JOHN (Chas. Frohman, mgr.): New York city Nov. 18-23.
DUFFY'S JUBILEE (Frank W. Nason, mgr.): Hudson, N. Y., Nov. 19, Hinchbrook 20, Newdale 21, Kingston 22, Athens 23, Canaanville 24, Chatham 25, Howarth Falls 27, Cambridge 28, Salem 29, Grand Rapids 30.
EAST LYNNE (Courtney Morgan): St. Paul, S. D., Nov. 19, Ord 20, Wood River 21, Kearney 22, Lexington 23, Central City 24, Nevada 25, Nov. 27.
EAST LYNNE (Frank H. H. H.): Detroit, Ind., Nov. 19, 23, Kansas City 21.
EBEN HOLDEN (Chas. Frohman, mgr.): New York city Oct. 26-Indefinite.
EIGHT HILLS (W. M. Plack, mgr.): Baltimore, Md., Nov. 18-23.
ELMER HUCK (E. M. Gotthold, mgr.): Brooklyn, N. Y., Sept. 19-Indefinite.
EMMETT, KATIE (Waifs of New York; Frank Harrison, mgr.): Corning, O., Nov. 2, Newcomerstown 20, Decatur 21, Butler, Pa., 23, Washington 25, Youngstown 27, Steubenville, O., 28, Youngstown 30.
EMPIRE STOCK: Philadelphia, Pa., Nov. 11-23.
FABIO ROMANI (J. B. Murray, mgr.): Little Falls, N. Y., Nov. 20, Port Plain 21, Hamilton 22, Oxford 23, Philadelphia 24, Canastota 25, Baldwinville 27, Fulton 28, Camden 29, Watertown 30, Gouverneur Dec. 2, Ganawaga, Can., 3, Deseronto 4, Belleville 5, Coburg 6, Port Hope 7.
FAUST, MORRISON'S Little Creek, Mich., Nov. 19.
FAKESHILL, WALTER (Chas. Frohman, mgr.): New York city Aug. 25-Nov. 30.
FINNIGAN'S BALL (Western): Ollie Mack, mgr.: Winfield, Kan., Nov. 19, Yates Centre 20, Ottawa 21, Paola 22, Pittsburg 23, Hamilton 24, Parsons 25, Abilene 26, Independence 29, Coffeyville 30.
FINNIGAN'S BALL (Eastern): Ollie Mack, mgr.: Wheeling, W. Va., Nov. 18-20, Wellsville, O., 22, Canal Dover 23, Mechanicville 24, Hamilton 25, McConnellsville 27, Wellsville 28.
FISHER AND CARROLL (Put Me Off at Buffalo): Quincy, Ill., Nov. 18, Keokuk, Ia., 20, Des Moines 21-23.
FISKE, MRS.: Manhattan Theatre, New York, Sept. 23-Indefinite.
FOR HER SAKE (Frederick Montague; Lester and Co., mgrs.): Liverpool, O., Nov. 19, Steubenville 21, Zanesville 22, Mt. Vernon 23, Akron 25, Springfield Dec. 6 7.
FOR HER SAKE (E. J. Carpenter, mgr.): Coffeyville, Kan., Nov. 19, Parsons 21, Ft. Scott 22, Bartles 23, Abilene 24, Independence 25, Clay Centre 26, Lincoln 27, Kearney 29, North Platte 30.
FOR LOVE'S SAKE (Mabel and Ethel Strickland): Freeport, Ill., Nov. 19, Indianapolis, Ind., 20, Cedar Rapids 21, Des Moines 22, Chicago 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
FOR THE GOOD OF THE CAUSE (A. Brady, mgr.): New Orleans, La., Nov. 17-23, Lake Charles 24, Galveston, Tex., 25, Houston 26, San Antonio 27, Austin 28, Waco 29, Dallas 30, Fort Worth Dec. 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
FRANKLIN'S COMEDIANE: Philadelphia, Pa., Nov. 11-23.
FROM SCOTLAND YARD (G. J. Robinson, mgr.): Ottawa, Can., Nov. 23-25, Montreal Dec. 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
GEORGE, GRACE: New York city Nov. 12-Indefinite.
GOLDEN, RICHARD (Old Jed Frosty; Wm. Henry Randolph, mgr.): Winnipeg, Can., Nov. 18, 19, Grand Rapids, N. J., 20, Cleveland, Minn., 21, Fargo, N. D., 22, Jamestown 23, Williams 24, Helena 25, Butte 26, Dec. 1, Astoria 2, Missoula 3, Walla 4, Warrenton 5.
GREENWALL STOCK (Greenwall Theatrical Circuit Co., mgrs.): New York city Aug. 21-Indefinite.
HAGGARD, MAX (Chas. Frohman, mgr.): Baltimore, Md., Nov. 19-23, Philadelphia, Pa., 24-Dec. 14.
HANFORD, CHAS. (C. O. Fisher and Emma, mgrs.): Houston, Tex., Nov. 19, Brooklyn 20, Austin 21, San Antonio 22, Dallas 23, Ft. Worth 24, El Paso 25, Fort Stockton 26, Canyon 27, Comstock 28, Tyler 29, Amarillo 30, San Angelo 31, Sherman 32, Dumas 33, Dalhart 34, Pecos 35, Elgin 36, Big Lake 37, Dalhart 38, Amarillo 39, Dalhart 40, Dalhart 41, Dalhart 42, Dalhart 43, Dalhart 44, Dalhart 45, Dalhart 46, Dalhart 47, Dalhart 48, Dalhart 49, Dalhart 50, Dalhart 51, Dalhart 52, Dalhart 53, Dalhart 54, Dalhart 55, Dalhart 56, Dalhart 57, Dalhart 58, Dalhart 59, Dalhart 60, Dalhart 61, Dalhart 62, Dalhart 63, Dalhart 64, Dalhart 65, Dalhart 66, Dalhart 67, Dalhart 68, Dalhart 69, Dalhart 70, Dalhart 71, Dalhart 72, Dalhart 73, Dalhart 74, Dalhart 75, Dalhart 76, Dalhart 77, Dalhart 78, Dalhart 79, Dalhart 80, Dalhart 81, Dalhart 82, Dalhart 83, Dalhart 84, Dalhart 85, Dalhart 86, Dalhart 87, Dalhart 88, Dalhart 89, Dalhart 90, Dalhart 91, Dalhart 92, Dalhart 93, Dalhart 94, Dalhart 95, Dalhart 96, Dalhart 97, Dalhart 98, Dalhart 99, Dalhart 100.
HANE, HANSON (Geo. T. McAlister, mgr.): Eugene, O., Nov. 19, Canton 20, East St. Louis 21, De Soto 22, Trenton 23, East St. Louis 24, De Soto 25, Chicago 26, Chicago 27, Cape Girardeau 28, Charleston 29, Pacific Hill 30, St. Louis 31, St. Louis 32, St. Louis 33, St. Louis 34, St. Louis 35, St. Louis 36, St. Louis 37, St. Louis 38, St. Louis 39, St. Louis 40, St. Louis 41, St. Louis 42, St. Louis 43, St. Louis 44, St. Louis 45, St. Louis 46, St. Louis 47, St. Louis 48, St. Louis 49, St. Louis 50, St. Louis 51, St. Louis 52, St. Louis 53, St. Louis 54, St. Louis 55, St. Louis 56, St. Louis 57, St. Louis 58, St. Louis 59, St. Louis 60, St. Louis 61, St. Louis 62, St. Louis 63, St. Louis 64, St. Louis 65, St. Louis 66, St. Louis 67, St. Louis 68, St. Louis 69, St. Louis 70, St. Louis 71, St. Louis 72, St. Louis 73, St. Louis 74, St. Louis 75, St. Louis 76, St. Louis 77, St. Louis 78, St. Louis 79, St. Louis 80, St. Louis 81, St. Louis 82, St. Louis 83, St. Louis 84, St. Louis 85, St. Louis 86, St. Louis 87, St. Louis 88, St. Louis 89, St. Louis 90, St. Louis 91, St. Louis 92, St. Louis 93, St. Louis 94, St. Louis 95, St. Louis 96, St. Louis 97, St. Louis 98, St. Louis 99, St. Louis 100.
HAROLD, VIRGINIA: Boston, Mass., Nov. 11-23.
HARTMAN, CHARLES: New York city Oct. 7-40-Sept. 14.
HEAL'S BILL (Shadish and Kellner, mgrs.): Corvallis, O., Nov. 19, Altoona 20, St. Johnstown 21, Lakeland 22, Erie 23, Erie 24, Erie 25,

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1901—1901
Book Notes
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Christmas
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of the show, on behalf of himself and friends, presented Mr. Gray with a handsome diamond stud.

FLORENCE, S. C.—John Robinson's Circus 6; good performance; good crowd.

SHERMAN, TEX.—Gentry's Dog and Pony Show No. 1, 2, fair business; bad weather; few show.

ANDERSON, S. C.—Waller L. Hale's Circus 4 capacity; new and creditable business.

GREENVILLE, MISS.—Fompson and Sells' Circus 1 planned big crowd.

YAZOO CITY, MISS.—Ringling Brothers' Circus Oct. 20 planned large crowd.

FORT GAINES, GA.—Gentry Brothers' Dog and Pony Show Oct. 20; large and planned crowd.

SAN DIEGO, CAL.—North and Brown's Dog and Pony Show Oct. 25 planned good crowd.

CAMDEN, S. C.—John Robinson's Circus 2; full tent gloomed.

FRESCOTT, ARK.—Pavilion; Pawnee Bill's Wild West to capacity Oct. 22; good show.

COLUMBUS, MISS.—Ringling Brothers' Circus 6; immense business; very satisfactory performance.

DUNTON, TEX.—Gentry's Dog and Pony Show 6; fair business; good performance.

SUNTER, S. C.—Robinson's Circus 5; big crowd planned.

MOBILE, ALA.—Ringling Brothers' Circus 9; excellent performance; immense business.

SAVANNAH, GA.—John Robinson's Circus 11 to S. E. C.; performance cheaply enjoyed.

ATLANTA, GA.—Waller L. Hale's Circus 11; good performance; packed tent.

ANNISTON, ALA.—Wallace's Circus 5; satisfactory performance to capacity.

MACON, MISS.—Ringling Brothers' Circus to 12,000 people; performance very satisfactory.

MONTGOMERY, ALA.—Wallace Circus Oct. 2; very large business; best show seen here in years. At a banquet held 27 by members of the Wallace Circus a surprise was sprung on Charles Cary, secretary, when Colonel J. O. Talbot, representative

ARMYMAN BURLINGUES (W. B. Watson, mgr.): Chicago, Ill., Nov. 18-22.
BOWMAN BURLINGUES (Milner and Van, mgr.): Buffalo, N. Y., Nov. 19-23.
BOWERY BURLINGUES: Baltimore, Md., Nov. 19-22.
CLUB CLUB (Phil Fisher, mgr.): Cleveland, O., Nov. 19-22.
CLARK'S NEW ROYALS (P. S. Clark, mgr.): Chicago, Ill., Nov. 18-22, St. Louis, Mo., Dec. 2-7.
CRACKER JACKS (Rob. Manchester, mgr.): Washington, D. C., Nov. 18-22, Boston, Mass., 25-30, New York City, Dec. 2-7.
DAINTY DUCHESSE (J. Lawrence, Weber, mgr.): Cincinnati, O., Nov. 17-22.
DAINTY PAPER (Jos. M. Barnes, mgr.): St. Paul, Minn., Nov. 18-22.
DEVIL'S DAUGHTER: New York City Nov. 18-22.
DEWEY EXTRAVAGANZA: Newark, N. J., Nov. 18-22.
DIXON, BOWERS AND DIXON'S BIG SHOW: Chicago, Ill., Nov. 17-22.
FAIR AND FORTUNE (Low Ross, mgr.): New York City Nov. 19-Dec. 7.
FALL-LEAFS-DEE: Cleveland, O., Nov. 19-22.
FRENCH MAIDS: Detroit, Mich., Nov. 18-22.
GAY NEW YORKERS: Clyde, O., Nov. 19, Norwalk, Conn., 20, Louisville, Ky., 21, Cincinnati, 22.
HILL, BONE, PATTERSON: N. J., Nov. 19-22, Philadelphia, Pa., 25-30, Pittsburgh, Dec. 2-7.
HOWARD MAY: New York City Nov. 18-22.
INDEPENDENT MAIDS (T. W. Dinkins, mgr.): Toronto, Can., Nov. 19-22, Rochester, N. Y., 25-30, Buffalo, Dec. 2-7.
IRWIN'S FRED SHOW: New York City Nov. 18-22.
IRWIN'S MAJESTIC BURLINGUES: New York City Nov. 18-22, Newark, N. J., Dec. 2-7.
JACK'S: St. Louis, Mo., 19, Miami Beach, Fla., 20, Franklin, Pa., Nov. 19, 20.
KALPE, J. M., VAUDEVILLE: Vandergrift, Pa., Nov. 18-22, Commerce, W. Va., 21, 22, Hannington 23, Greenville, O. 25-30.
KNICKERBOCKER: Philadelphia, Pa., Nov. 19-22.
LAFAYETTE SHOW: Baltimore, Md., Nov. 19-22, Montreal, Can. 25-30.
LONDON BELLES: Rochester, N. Y., Nov. 19-22.
NEW YORK: Fall River, Mass., Nov. 18-22.
NEW YORK CLASS (Jack Burke, mgr.): Indianapolis, Ind., Nov. 19-22, Chicago, Ill., 24-30.
ORIENTAL BURLINGUES: Philadelphia, Pa., Nov. 18-22.
PAMIAN BELLES: Hartford, Conn., Nov. 18-22, Bridgeport, 21-22.
PAMIAN WIDOWS: Hartford, Conn., Nov. 18-22, Bridgeport 21-22.
RAMBLERS (M. A. Myers, mgr.): St. Louis, Mo., Nov. 17-22, Louisville, Ky., Dec. 1-7.
REILLY AND WOODEN: Brooklyn, N. Y., Nov. 18-22, Baltimore, Md., 25-30, Washington, D. C., Dec. 2-7.
RINO NOVELTY: St. Elmo, Ill., Nov. 19, Klampan 20, Desota 21, Tamarac 22, Ashland 23, Mt. Vernon 24, Dayton 25, Albion 27, Oakland City, Ind., 28, Huntington 29.
RENTS-SANTLEY (Abe Levitt, mgr.): Providence, R. I., Nov. 18-22, Boston, Mass., 25-30.
RENTS AND BARTON GAYETY: Pittsburg, Pa., Nov. 18-22.
THE ORPHEUM SHOW (Martin Beck): Chicago, Ill., Nov. 17-24, Indianapolis, Ind. 25-30.
UTOPIANS: Buffalo, N. Y., Nov. 19-22.
VICTORIA BURLINGUES: Minneapolis, Minn., Nov. 17-22.

MISCELLANEOUS

BARLOW AND WILSON'S: Leesaning, Md., Nov. 19, Boston 20, Piedmont, W. Va., 21.
CLEVELAND'S (W. S. Cleveland, mgr.): Chicago, Ill., Nov. 18-22.
CULMANS, CHACE AND WESTON'S (Wm E. Culhane, mgr.): Asheville, N. C., Nov. 18, Greenville, 20, Gastonia 21, Yorkville, S. C., 22, Rock Hill 23, Camden 24, Sumter 25, Marion 27, Fayetteville, N. C., 28, Dunn 29, Wilmington Dec. 2, Goldsboro 3, Raleigh 4, Sanford 5, Greensboro 6, Charlotte 7, Field 8, A. L. G.: Pine Bluff, Ark., 9, Little Rock 20, Cairo, Ill., 21, Paducah, Ky., 22, Clarksville, Tenn., 23, Bowling Green, Ky., 25, Madisonville 26, Louisville, Ind., 27, Terre Haute 28, Anderson 29, Muncie 30.
GUTEN AND WEST'S: Myrtle, N. C., Nov. 19, Seymour 20, Trenton, Mo., 21, Gallatin 22, Commerce 23, Gordon 24, MINTSHRELS (C. C. Pearl, mgr.): Mansfield, Ohio, 25, Cincinnati 26.
HENRY C. H.: Pocaatola, Md., Nov. 19, Salt Lake 20, Richfield 21.

AKERSTROM, ULLIE COMEDY: Ontario, N. Y., Nov. 21-23, Gloucester 25-27, Canada 25-26, Waterbury 26-27, Ogdensburg 27-28.

ARNOLD STOCK (No. 1): J. F. Arnold, mgr.; Griffin, Ia., Nov. 18-20, Columbus, Miss., 25-26, Tuscon, Ariz., 26-27.

ARMSTRONG, J. C. (Master): Millennial Brothers, mgr.; McGehee, Pa., Nov. 18-20, Cumberland, Md., 20-21, Piquette, Ill., 22-23.

BACHMAN, COMEDY (Fred Seward, mgr.): Des Moines, Ia., Nov. 18-20, Piquette, Ill., 22-23.

BALDWIN, MELVILLE: New Orleans, La., Sept. 25-26.

BIRD'S STOCK: Puchstein, R. L., Nov. 21-23, N. Atchafalaya, La., 23-25, Lancaster, Pa., 25-26.

BURBANK, MOULTON (Earl Burgess, mgr.): Norrisburg, Pa., Nov. 18-20, Lancaster 25-26, Chester Dec. 1-2.

ANDREWS OPERA: Kansas City, Mo., Sept. 28—Indefinite.

ARMON OPERA (G. S. Lockwood, mgr.): Watbury, Conn., Nov. 19-21, Middletown 20-21.

AUSTRALIAN JUVENILE OPERA (Pelland's) Entertainers, mngs.: San Francisco, Cal., Nov. 8-Dec. 7.

BLACK PATTS' TROUPEADOURS (Vaddell and Nolan, mngs.): Los Angeles, Calif., Nov. 18, Honolulu, 19, Tacoma, 20, Seattle, 21, Portland, 22, Astoria, 8, C. Dec. 2, Vancouver 3, N. West Minister 4, New Westminster, Wash., 5, Everett 6.

CASPER SQUARE (Henry W. Savage, grant.): Buffalo, N. Y., Nov. 4-Dec. 14.

CHICAGO OPERA (Henry Chas. mngs.): Pompano, O., Nov. 18, Huntington, W. Va., 20, Gallipolis, O., 21, Insulin 22.

COLUMBIA COMIC OPERA (Chas. F. Holmes, mgr.): Philadelphia, Pa., Nov. 19-21, St. Adams 23-26.

DALL DALL (C. C. C. Co., mgr.): New York, Nov. 18-20.

DANIELA FRANK: Rochester, N. Y., Nov. 21.

DE ANGELIS JEFFERSON (R. R. Reynolds, mgr.): Worcester, Mass., Nov. 18-21.

DEAN (J. H. Kane): Hartford, Conn., Nov. 18, 19, Lynn, Mass., 20.

FLORODORA (A. Fisher and Ryke, mngs.): New York City Nov. 13—Indefinite.

FRANKLIN (A. Fisher and Ryke, mngs.): Washington, D. C., Nov. 19-23, Baltimore, Md., 25-29, Pittsburg, Pa., Dec. 2-7.

FOX QUILLER: Springfield, Ill., Nov. 18, Peoria 20, Bloomington 21, Decatur 22, Terre Haute, Ind., 23.

WHEAT-MOULTON (E. K. Moulton, mgr.): Haven-
 Hill, Mass., Nov. 18-23, Chelsea 23-30, Lawrence
 Dec. 2-7.
WHEAT-MOULTON (George K. Robinson, mgr.):
 New York, Nov. 18-23, Duxey, Conn., 25-30,
 New Haven Dec. 2-7.
WHEAT-MOULTON (W. C. Connor, mgr.): Orange,
 Conn., Nov. 18-23, Rockville 25-30, Bristol Dec. 2-7.
WHEATMAN PRINCE (G. M. Smith, mgr.): Gales-
 burg, Ill., Nov. 18-23.
WHEATMAN STOCK (Eastern; Chas. Leyburn, mgr.):
 New York, Nov. 18-23.
WHEATMAN COMEDY (H. Price Welcher, mgr.): George-
 town, N. Y., Nov. 18-23.
WHEATMAN STOCK (Ben C. Gagnon, mgr.): Atlanta,
 Ga., Nov. 18-23, Montgomery, Ala. 25-30.
WHITSON (J. East Brownson, mgr.): Washington C.
 O., Nov. 18-23.
WHITSON STOCK (Shenandoah, Pa., Nov. 18-23.
WHITSON STOCK (Harry L. Webb, mgr.): Greenville,
 Pa., Nov. 18-23, Mandville 25-30, Erie Dec. 2-7.
WHITSON FRANKIE (Jere Grady, mgr.): Au-
 gusta, Ga., Nov. 18-23, Bangor 25-30.
WHITSON COMEDY (Salem, Nov. 18-23.
WHITSON SQUARE STOCK (T. V. Stock and L. L.
 Owens, mgrs.): Goldburg, Conn., Nov. 18-23, Peter-
 burgh 25-30, Kingston Dec. 2-14.
WHITSON STOCK (Northern; Gless F. Chase, mgr.):
 Chicago, Ill., Nov. 18-23, Wabeseta N. D., 25-30,
 Chicago Dec. 2-7.
WHITSON ALMA (John T. Shannon, mgr.): Man-
 chester, N. H., Nov. 18-23, Lowell, Mass., 25-30,
 New York Dec. 2-7.
WHITSON, MACK AND EDWARDS (Charles F. Ed-
 wards, mgr.): Lancaster, Md., Nov. 25-30.
WHITSON CHURCH STOCK (H. W. Taylor, mgr.): New
 Britain, Conn., Nov. 25-30, Portsmouth, N. H.,
 Dec. 2-7.
WHITSON COMEDIANE: Hubbard, O., Nov. 18-23.
WHITSON STOCK (A. E. Davidson, mgr.): Alton,
 Ill., Nov. 18-23, Decatur 25-30, Springfield Dec. 2-4.
WHITSON STOCK: Morrison, Ill., Nov. 18-23, Mas-
 sachusetts Dec. 1-3.
WHITSON CORNELL: Scottsdale, Pa., Nov. 18-23, Con-
 necticut 25-30, Fairmont, W. Va., 25-30.
WHITSON FULLER STOCK (J. Lee Hallett, mgr.):
 New York, Nov. 18-23.
WHITSON STEEL (Dryden and Older, mgrs.):
 Westport, Pa., Nov. 18-23, Warren, O., 25-30.
WHITSON STOCK: Buffalo, N. Y., Nov. 18-23.
WHITSON COMEDIANE (HANS G. Harris, mgr.):
 Westport, Pa., Nov. 18-23, Hinesfield 25-30,
 New York Dec. 2-7.
WHITSON STOCK: San Antonio, Tex., Sept. 23-in-
 Nov. 18-23.
WHITSON AND WARD STOCK: Peabody, Mass., Sept.
 23-in-Nov. 18-23.
WHITSON SQUARE STOCK (Arthur La Marr,
 mgr.): New York, Nov. 18-23, Westbury 25-30.
WHITSON GILSON (Albert Taylor, mgr.): Denton,
 Tex., Dec. 2-7.
WHITSON STOCK (Jen. M. Pernberg, mgr.):
 New York, O., Nov. 18-23, Postoria 21-23, Findlay
 25-30.
WHITSON COMEDIANE (Dick Ferris, prop.; Harry
 Ferris, mgr.): West Falls, N. D., Nov. 18-23, Sioux
 City, Ia., Dec. 2-7.
WHITSON, MAN (John F. Congrove, mgr.): Yonkers, N.
 Y., Nov. 18-23.
WHITSON STOCK (H. L. Dexter, mgr.): Gless
 F. Chase, Nov. 18-23, Huron, W. Va., 25-30.
WHITSON STOCK (Fred Harwood, mgr.): Webster,
 Mass., Nov. 18-23, Putnam, Conn., 25-30.
WHITSON STOCK: Newlandland, N. E., Oct. 25-in-
 Nov. 18-23.
WHITSON THEATRE (W. F. Taylor, mgr.): Belle-
 ville, Mo., Nov. 18-23, Fort Hope 25-30, Oakawa
 Dec. 2-7.
WHITSON THEATRE: Red Bank, N. J., Nov. 18-23,
 Westbury 25-30, Mt. Vernon, N. Y., Dec. 2-7.
WHITSON-MOULTON (Eastern): Johnston, Pa.,
 Nov. 18-23, Dec. 2-7.
WHITSON COMEDY (W. E. Hill, mgr.): Nashua,
 N. H., Nov. 18-23.
WHITSON, GRACE (Dick Ferris, mgr.): Medi-
 ford, N. Y., Nov. 18-23, Oakawa 25-30, Pond du Lac
 Dec. 2-7.
WHITSON, KELLY LYONS (No. 1; M. E. Williams,
 mgr.): New York, O., Nov. 18-23.
WHITSON'S THEATRE: Sonatan, Pa., Nov. 18-23,
 Dec. 2-7.
WHITSON STOCK: Bay City, Mich.,
 Nov. 18-23, Sagaw 25-Dec. 1, Battle Creek 2-7.

LAU GRANT OPERA (Maurice Grau, mgr.): San Francisco, Cal., Nov. 13-30.
RAU, JULIA OPERA (Julius Grau, mgr.): Spokane, Wash., Dec. 21-23, Tacoma 23, Seattle 25-26, Victoria, B. C., Dec. 2-7.
RELD, ANNA: New York city Oct. 14—Indefinite.
HERALD SQUARE OPERA (F. T. Klumbach, mgr.): Wilkes, N. C., Nov. 10, South Boston, Va., 20, New York, N. Y., 21, Fayetteville, 22, Sanford 22, Winston, S. C., 23, Greenville, 24, 27, 28, 29.
KING DOLLO (Henry W. Savage, mgr.): Dayton, Ia., Nov. 19, Rock Island, Ill., 20, Galena, 21, Marshall 22, Quincy 22, Kaskaskia, 23, Springfield, Ill., 24, City 27, Peoria 28, Hannibal 29, Des Moines 29, Lincoln, Neb., 2, Omaha 2-5, Grand Island 4, Cheyenne, Wyo., 7.
METROPOLITAN ENGLISH COMIC OPERA: New Orleans—Indefinite.
WILL ROSE WHITE (Wm. and Zimmerman, mgrs.): Pittsburgh, Pa., Nov. 12-23, Washington, D. C., 25-30, Baltimore, Md., Dec. 2-7.
LYMPIA OPERA (H. T. Seaman, mgr.): San Antonio, Tex., Oct. 21-29, Nov. 23.
FRANCIS CHASE: Rochester, N. Y., Nov. 20, Hamilton, Can., 22.
LAU TOY: Chicago, Ill., Nov. 18-28.
HAY, BONE CECILIA, GRAND ENGLISH OPERA: Baltimore, Md., Nov. 18-28.
THE SKELE OF NEW YORK (Fred R. Swiftet, mgr.): Chicago, Ill., Nov. 24-30.
THE BOSTONIANS (C. B. Mason, mgr.): Cleveland, O., Nov. 18-28.
THE BUTCHMASTER (Western): Minneapolis, Minn., Nov. 17-23, St. Paul 28-30.
THE GASSING GIRL: Butte, Mont., Nov. 18, 20, Anaconda 21, Helena 22, Great Falls 23, 24, Billings 25, Fargo, N. D., 27, Grand Forks 28, Winnipeg, Man., 29, 30.
THE CHAPERONS (Frank L. Foster, mgr.): Schenectady, N. Y., Nov. 19, Albany 20, 21, Manchester, N. H., 22, Philadelphia, Pa., 23, Dec. 7.
THE LIBERTY BELL: New York city Sept. 30—Indefinite.
THE MESSENGER BOY (Hagan and Zimmerman, mgrs.): New York city, Sept. 15—Indefinite.
THE SLEEPING BEAUTY AND THE BEAST: New York city Nov. 4—Indefinite.
THE TELEPHONE GAIL: Youngstown, O., Nov. 19, Tyrore, Pa., 20, Alliance 21, Sanbury 22, Hamilton 23.
WILDER OPERA (A. G. Blod, mgr.): Leesworth, Kan., Nov. 17-22, St. Joseph, Mo., 24-25, Marshalltown, Ia., Dec. 1-7.
WILKIN, WUU AND WELAN: Machi, Minn., Nov. 19, Mahanad 20, Mendota 21, Farley 21, 22.
WILSON, FRANCES: Philadelphia, Pa., Nov. 18-20, Dec. 24.

AFRICAN STEREOVISION VIEWS: Ford 24, Lac.
Wia. Nov. 18, 25 Appleton 20, 21, Brillion 22, Cas-
baum 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844,

CLAN (Dusky Meadow, mgr.): Buffalo, N. Y., Nov. 20, 26; Elmville 21, New Castle 22, Ashland 23, Dec. 29, 30.

CLIFFE BAND (C. P. J. Power, mgr.): Indianapolis, Ind., Nov. 19, Champaign, Ill., 20, Chicago 21, 22.

CLOWES, THE HYPNOTIST: E. R. Knowles, mgr.: West. Tur., Nov. 18-22, Moline 23-26, San Antonio Dec. 2-6.

LANDUM, GEO. A.: Winburn, Tex., Nov. 19, Mt. Vernon 20, Ft. Pleasant 21, Naples 22, Texarkana 23, Dec. 27, 28, 29, 30.

LUCKY BILL: Utica, Minn., Oct. 29—Indefinite.

MRS. EDWIN: Palmer, Cal., Nov. 19-20, Husted 21, 22.

KARO (Madison): Philadelphia, Pa., Nov. 19, Bloomington 20, Elmhurst 21, Trenton 22, Cleveland 23, 24, Columbus 25, Salem 26, Columbia 27, Southampton 28, Longmont 29, California, Pa., 30.

SAMUEL GLENN: Johnson, mgr.: Governor, N. Y., Nov. 18-22, Camden 23.

PERRINE KLI: Monaca, I. T., Nov. 19, Sedan, N. Y., 20, Gloversville 20, Hartford 21, Camden 27, 28.

FRED FRANK L.: Stanhope, Ia., Nov. 18-22.

MINNETT'S UNITED STATES BAND (Fred S. Phinney, mgr.): Harrisburg, Pa., Nov. 19, Indiana 20, Washington 21, Greenbury 22, Cortland, N. Y., 23, Newark 27, Watertown 28, Glass Falls 29, No. Adams Mass. Dec. 2 Gardner.

LAYMOND'S HYPNOTIST AND SPECIALTY: Montford, Wis., Nov. 19-20.

ROYAL ITALIAN BAND (Channing Ellery prop. and mgr.): Lancaster, Pa., Nov. 19, Erie, Pa., 20, Walla 21, 22, No. Yankton 23, Walla 24, Spokane 25, 26, Walla, Mo., 25, Missoula, Mont., 26, Helena Dec. 1, Anaconda 2, Deer Lodge & Great Falls 3.

REVENGERS, THE (Walter C. Mack, mgr.): Waukegan, N. C., Nov. 19-22, Kingston 23-27, Durham 28-29, Oxford Dec. 2-4, Wilson 5-7.

BIG BROTHERS CIRQUE: Huston, Tenn., Nov. 19, Clarksville 20, Chattanooga 21, 22, 23, 24, 25, 26, 27, 28, 29, 30.

DIVIDING (John S. Schreyer, mgr.): Elgin, O., Nov. 19-24.

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MONTGOMERY, ALA.—Wallace Circus Oct. 2; very large business; best show seen here in years. At a banquet held 27 by members of the Wallace Circus a surprise was sprung on Charles Cary, secretary, when Colonel J. O. Talbot, representative



David Conger, leading man, W. B. Harkness, Stock, Halifax, N. S. C.

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1874)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-page, \$6; Half-page, \$10; One Page, \$15.
Professional Cards and Managers' Directory Cards, 15 cents an agate line, single insertion; \$1.25 a line for three months.

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Each page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon. The Mirror office is open to receive advertisements every Monday until 7 P. M.

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NEW YORK - - - NOVEMBER 23, 1901.

Largest Dramatic Circulation in the World.

THE FOES OF CRITICISM.

Those that put forward to the public anything that may suffer if the truth about it may be told naturally are the foes of criticism and critics. The Theatrical Trust is now under fire for its ignorant and impudent assumption that the newspapers have no right to tell the truth about the things that the Trust puts forward for public patronage, an assumption based on the Trust's theory that what it manufactures in the way of amusements for its own profit the newspapers must assist in cramming down the public's throat, the penalty for failing to do so being the loss of Trust advertising.

That there are other persons than those that enjoy membership in the Theatrical Trust that have queer ideas as to the function of the critic is revealed by the action recently taken by the actors of a prominent theatre in Vienna. HERMAN BARR is the dramatic critic of one of the leading daily newspapers of that city. He is also the author of several plays which usually are produced at the theatre the work of whose actors as a critic he must pass upon. Unlike one so-called critic in New York, whose subservience to the Trust is so notorious that the naming of him would be unnecessary to identification even outside of New York, that subservience being based on the fact that the Trust has produced plays by this critic, Herr BARR is in the habit of conscientiously criticizing the plays produced by the theatre that uses his plays, and he also, as the truth demands and advertises upon the actors of that theatre. But these actors have an original conception as to the duty of the critic in such circumstances, and to give effect to their ideas they recently met and drew up a petition to their manager against Herr BARR. In consequence of the critic's attitude toward them, they said, they should retaliate upon him in his character of author and refuse to take part in any of his plays thereafter.

Now Herr BARR represents what would seem to be an impossible combination of vocations—if one were to judge from the work of the notorious New York critic who adjusts his writings about Trust productions, both generally and in detail, to his gratitude as an author of plays to the persons that produce those plays—for Herr BARR seems to be able to be an honest critic and at the same time an honest dramatist. And as Herr BARR is somewhat unique in this, so is the manager petitioned by the actors against Herr BARR on the theory that as he wrote plays for this manager's theatre he should praise everything in that theatre, even to bad acting; for this Vienna manager is said to have "sternly" represented this movement of the actors, insisting that freedom of criticism must be respected and that to boycott the plays of an author because he is also a hostile critic would be to oppose in a very improper way the freedom of criticism.

All of which, no doubt, will strike the Theatrical Trust as an obsolete sort of the-

ory that can have no possible bearing on "the theatre business" as the Trust runs it.

REALIZING ITS SIGNIFICANCE.

There is a notable revival of discussion of the Theatrical Trust, inspired by the attempt of that body of speculators to stifle criticism of its productions. Moreover, there are new signs of rebellion against Trust domination, for this season has seen many abuses of the power that the Trust by its peculiar method has gained over almost every department of the theatre.

The Trust's acts of injustice toward those whose interests are at its mercy may not provoke open defiance of it by the persons injured for some time yet, for a man whose house is burning wishes to save as much of his property as he can. It is not yet mid-season, and managers that have put their money into enterprises that suffer from Trust manipulation feel that they must last out the dramatic year if possible, even though at great risks that the Trust adds to natural hazard in line with its policy to do the very best it can, by hook or by crook, for its own without reference to the fools that have submitted their business to its manipulations.

This business of the Trust's attempt to pay off its advertising against what it calls "good notices," however, has stirred up more trouble than the Trust bargained for. It is the opening wedge evidently that will split the Trust; for no combination relying upon the public can stand an attack of the press that reveals the iniquity of such a combination's control. The Mirror again this week republishes a few of the many criticisms of the Trust in this matter that have been printed by the newspapers. As the Chicago Tribune says, "Defeat and ridicule have come together to the Theatrical Syndicate in its latest attempt at 'bullying.'" The Fourth Estate, which alertly watches the interests of the press, says: "The theory that a newspaper would consider a few dollars a week when a matter of principle is at stake is ridiculous." And yet it is not ridiculous in this particular business of the Trust, for the whole thing is more characteristic of the Trust than any other of the many acts that have illustrated the unfitness of the persons that compose the combination to have any discretionary association with the theatre. The matter spells plainly the ignorance—with all that ignorance implies—of the persons that have secured control of the theatre of the country, and are instinct with the erroneous notion that they can do as they please.

THE TICKET SPECULATORS.

Proof of what persistent pursuit of speculators in theatre tickets may accomplish was shown in the case that involved the arrest of two of this gangly about two months ago and their punishment in the Magistrate's Court last week. That this case is one considered vital by the speculators themselves is also shown by the fact that they are fighting it in the Supreme Court on appeal. There is every reason to believe that the prosecution in this case will eventually win.

Last Friday there was a hearing before the Law Committee of the Board of Aldermen on a proposed amendment to the ordinance under which ticket speculators operate increasing the license fee, the claim on behalf of those favoring this being that an increase in the fee would weed out the more objectionable persons that pursue this really illegitimate business. Such an amendment of course would establish the principle that those persons with money enough to pay the larger fee might monopolize what heretofore has been—but what does not hereafter promise to be—a profitable speculation upon the popularity of a play as a primary proposition, and the carelessness of a metropolitan crowd as to preliminary provision as the result. This, of course, would be making a law for a man with \$500 as against a man with but \$50. Incidentally, and this has possibilities of humorous characterization, it was urged at this hearing by a representative of one of the managers in the Theatrical Trust that the amendment if adopted would create a "monopoly"! Evidently the Trust theatres desire cheaper persons than those that can put up \$500 for a license to rob the public by the sale of tickets that the public ought to be able to buy at the box-office.

There was an ominous note at this aldermanic hearing on this subject. One of the Aldermanic Committee came forward with a personal experience. He had been forced to pay about three prices for seats at a Broadway theatre, thanks to the collusion between the manager of that theatre and the speculator who peddled the "goods." Why, asked this alderman, should there be any speculators in theatre tickets? Echo answers, "Why?"

THE THEATRICAL TRUST.

Hating Humble Pie.

The Fourth Estate, Nov. 12.

It is not often that a theatrical manager makes a mistake on the subject of advertising, and when one does slip up the matter is apt to attract attention. A case in point occurred in this city not long ago. The facts are these: The manager of the Frohman (Trust) theatre in New York, taking exception to criticisms of certain performances in the theatre named by the dramatic critic of the Commercial Advertiser, announced to the publisher of that paper that unless the writer in question were dismissed he would withdraw his advertising.

The reply to this threat was sharp and to the point: "Go ahead and get out." The following issue of the paper did not contain the advertisement of the Frohman (Trust) theatre. This closed the incident so far as the Commercial Advertiser was concerned. The dramatic critic continued to grind out copy as of yore, all the performances at the Frohman (Trust) theatre were treated precisely as they had been, and with all fairness, the only difference being that the readers of the paper in looking over the advertisement columns did not find the Frohman (Trust) advertisements. It is but reasonable to assume that other theatres were the gliber by this conclusion, and when both sides of the case are summed up it is altogether probable that it will be found that the Frohman (Trust) people lost more in the end than the newspaper.

The theory that a newspaper would consider a few dollars a week when a matter of principle is at stake is ridiculous. It made no difference to the newspaper in this instance whether it the Frohman (Trust) management did not wish to patronize the advertising columns of the paper it had the privilege of withdrawing. What was the result? After putting on a bold front for some time the Frohman (Trust) people gave in, and now their advertisements may be seen as usual in their regular place in the Commercial Advertiser's advertisement columns. It goes without saying that there was no backbitten on the part of the newspaper.

The only exception is, that the theatrical people now that they had made a mistake, seemed to be good in the future, and were again taken into favor.

A similar condition of affairs, without the termination stated, exists in Detroit. The Frohman (Trust) theatre there decline to use the advertising columns of the News and the Tribune. The papers are treating the matter in precisely the same way as did the Commercial Advertiser in New York. Of course the theatre are losing by it, and it only remains to be seen how long they will be entitled to play a losing game.

Defeat and Ridicule.

Chicago Tribune.

Defeat and ridicule have come together to the Theatrical Syndicate in its latest attempt at "bullying." The Trust culminated its acts of arrogance in New York by demanding the discharge from the Commercial Advertiser of the capable critic, Norman Hapgood, as the price of the continuance of theatrical advertising in that newspaper. On the refusal of the paper to sell its dramatic criticism the threat of the withdrawal of advertising was carried into effect. The theatre and managers to engage in the boycott were as follows: The Empire, Garrick, Garden, Criticism, Madison Square, and Savoy, directed by Charles Frohman; the Knickerbocker, managed by Al Haysman; the Bijou, the New York, and the Casino, controlled by the five brothers; Daly's, the Lyceum, managed by Daniel Frohman; the Broadway, owned by James L. and the Herald Square, managed by the Schuchert brothers. This was chapter one. The second chapter was reached when all the advertisements went back in the Commercial Advertiser without the discharge of Mr. Hapgood. It is said that an apology to him was part of the business proceedings between the Trust and the paper. The Trust has been seeking to do Mr. Hapgood injury ever since the publication two years ago of his telling arraignment of the Syndicate and its methods.

A Courageous Newspaper.

Public Opinion, Nov. 14.

Commenting upon the attempt of the Theatrical Syndicate to silence a hostile critic—an incident which is made the subject of a symposium in our Letters and Art Department this week—the London Chronicle says that "the efforts to stifle theatrical criticism are truly American in their scope and methods, and are creating quite a tussle in the press." Although we have a pretty close watch upon the press, especially that of New York, we have not heard very little of this tussle, of which the Chronicle speaks. The newspapers with a few honorable exceptions have been singularly blind to this attack upon the independence of one of themselves, yet nothing with which Mr. Hapgood has charged the Syndicate in half as bad as the attempt, happily thwarted by the courage of the newspaper which employs him, to throttle one of our most intelligent and enlightened dramatic critics.

Still Fighting.

Chicago Tribune.

Oscar Hammerstein has accused the Theatrical Syndicate of trying to drive him from the managerial field. He asserts that at the beginning of the season notice was served upon him by the Syndicate that he must quit his theatre, the Victoria and the Broadway, under its control if he cared to continue to be a New York manager. The Trust dictum, according to Mr. Hammerstein, in exact language was: "Put your theatre under our control or we'll crush you." In spite of the threat he declined to surrender. Since then he has had to fight for existence, but the favorable sign is that he is still fighting.

It Did Not Succeed.

Detroit News, Nov. 2.

The Theatrical Trust has refused its advertisement to the New York Commercial Advertiser, and this without meeting in its demand to have Norman Hapgood, the paper's dramatic critic, discharged from his position.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to questions, important or trivial, unless they are addressed to the editor in care of The Mirror will be forwarded.]

M. B. New York: Write to Harold Boorback, No. 122 Nassau Street, New York.

R. E. R. Lockport, N. Y.: Charles Frohman is the manager of Eden Hall.

H. O. R. Kalamazoo, Mich.: Theodore Roberts originated the role of Colonel Casy in Arden.

R. M. S. New York city: The training you desire can best be obtained by a course at one of the dramatic schools.

CONRAD BRADEN, New York: William Braden, leading man at the Murray Hill Theatre, was trained for the stage by Robert Drowning, the tragedian. Mrs. Braden is not a member of the profession.

A. BRADEN, Newark, N. J.: 1. Beryl Hope made her stage debut with McKee's company in San Francisco, when she was seventeen years old. 2. Frank Worthington plays the leading male role in The Chalked. 3. One of the appearances as Flavia in The Prisoner of Benda was with a road company.

H. B. New York city: 1. Has Mr. Henry Irving ever appeared as Nephthys in Egypt? 2. If not, who was it that appeared at the Star Theatre, New York, in March, 1888, in a production of Egypt, as the above character? 3. Kindly say that Mr. Henry Irving was in this country in the year 1888? 4. Yes. 5. Mr. Henry Irving appeared in Egypt at the Star Theatre in 1888. 6. We can't, because he was.

DEATH OF COLONEL MAPLESON.

Colonel James Henry Mapleson, the operatic impresario, and the father of Colonel Henry Mapleson, died in London, on Nov. 14, of Bright's disease. He had been seriously ill for about a fortnight, and as he had more than fulfilled the allotted three score years and ten, small hopes were entertained for his recovery after the nature of his illness became known. He widely known as he was an important was his work in the field of grand opera, that his passing is mourned by the entire musical world.

Colonel Mapleson was born in London on May 4, 1830. In his boyhood he became a student at the Royal Academy of Music in London, where he learned singing and violin playing. While still in his teens he made several appearances as a vocalist, and in 1848 he became a member of the orchestra at Her Majesty's Theatre. Between seasons, in 1846, he ventured upon his first managerial enterprise by taking a concert company on a tour of the provinces. The organization included Henrietta Sontag, the soprano; Calceoli, the tenor; Bellotti, the baritone; Labiche, the bass; and Thibault, the pianist. In the following year he made another concert tour, with Madame Vireux as his leading artist. Upon returning to London he became the musical critic of a publication called The Atlas, and held that position for several months.

But young Mapleson was at heart an artist, and in 1851 he gave up his managerial and critical work and went to Italy to continue his studies in vocal music. He remained there, a pupil of Mascagni, for three years, and in 1854 returned to London and appeared as a concert singer. After a very few appearances he began to suffer from a malady of the throat. A surgical operation was deemed necessary, and was performed. The result of it was the complete destruction of Mr. Mapleson's singing voice. Being obliged to give up his dream of gaining artistic honors, Mr. Mapleson turned again to management. In 1856 he established the first musical agency in London, and while engaged in that enterprise he made the first adaptation of Ballo's Bohemian Girl for the English stage. In 1858 he became an assistant to J. T. Smith, manager of the opera at the Haymarket Theatre. When Mr. Smith retired, in 1861, Mr. Mapleson took over the management of the Lyceum Theatre, and for a year produced Italian opera there, with poor pecuniary success.

From 1862 to 1868 Mr. Mapleson managed Her Majesty's Theatre, where he produced many Italian operas new to the British public, and introduced a number of singers who afterward achieved renown. When Her Majesty's was destroyed by fire, in 1869, Mr. Mapleson took the Theatre Royal, which he managed almost uninterruptedly until 1877. In that year he opened Her Majesty's, which had been rebuilt, and enjoyed there a season of brilliant operatic success. During the fifteen years of Mr. Mapleson's continuous management in London he had among the members of his several companies Tietjens, Abeni, Glinghi, Della Sedia, Trebelli, the Marchese Sestini, Bochart, Bettini, Santley, Gordon, Minnie Hawk, Del Puente, Valleria, Frangeli, De Mursia, Maria, Grisi, Carlotta Miliani, Campanini, and Gelsini—a list that includes practically all of the great singers of the period.

In the Autumn of 1877 Mr. Mapleson—who had now become "Colonel" Mapleson—crossed the Atlantic for the first time, bringing to New York an opera company such as had never been seen here before. At the Academy of Music, in December, 1877, he opened his first American season. The company sprang immediately into artistic favor, and its career was among the most brilliant in the entire history of the New York theatre. Colonel Mapleson brought the organization to the Academy in the seasons of 1878, 1880, 1881, 1884, 1886 and 1893. In the summers the company appeared in London, and between these more important seasons Colonel Mapleson took the organization on tours of the principal cities of the United States. Besides the singers already mentioned, he had under his direction, during his American seasons, Adeline Patz, Emma Jack, Belle de Loma, Maria Van Zandt, Kalleng, Ravelli, Schischel, Nordica, Emma Nevada, Cary, and Marie Nipper.

The opening of the Metropolitan Opera House, in 1883, proved a severe blow to Colonel Mapleson's enterprise in New York. He battled courageously against the opposition that it presented, but in the end was conquered. He returned to London after his season here in 1886 and took a part of his company on a concert tour of England. In 1888 he gave a season of opera at Covent Garden, with Madame Lehmann as the star, and in 1890 he organized the New Imperial Opera Company, which appeared in England and in America. But the day of Italian opera, of which Colonel Mapleson was a life-long disciple, passed by, and in recent years the great impresario found no field for the utilization of his distinguished abilities.

Colonel Mapleson was the last representative of the operatic managers of the old school. He was at once an artist and a man of business. He knew and appreciated the ambitions and aims of musical art as well as he knew the commercial value. In person he was tall, handsome, and of military bearing. He was always affable, extremely courteous, diplomatic. He possessed hundreds of friends, and his acquaintances were legion. By all he was honored, and by all he was mourned.

Colonel Mapleson is survived by his two sons, Henry and Arthur, of whom the latter is a resident of this city. Lionel Mapleson, who is associated with the Maurice Grau Opera Company, is a nephew of the dead impresario.

IN HONOR OF GORDIN.

Last week the Jews of this city paid splendid tribute to their foremost dramatist, Jacob Gordin. The week marked the tenth anniversary of the first performance of Gordin's first play. During the decade the dramatist has written more than fifty plays that have been produced in the several Jewish theatres of New York. He has become the acknowledged master-dramatist of his race. The feast in his honor lasted seven days, during which time three special performances of his plays and four banquets were given. The celebration concluded, on Saturday evening, with a banquet given by members of the Educational Alliance at Terrace Garden. The company numbered nearly one hundred men and women—all of whom have by their intellectuality and learning achieved positions of prominence among their people. Gordin himself occupied a place at the head of the honorably shaped table. In a fine address he told of his past work, of his plans for future endeavor, and he thanked warmly those who had gathered to do him honor. D. Sholem, secretary of the Educational Alliance, was the toastmaster. The speakers of the evening were Doctors Cugo, Kapla, Belsine, Himmovitch, Ingberman, Dumbo, Aronovitch, Cohn, Jacobs, and Ravinsky, and Messrs. Winchinsky, Alshol, Robinson, Polack, Judd, Jaffe, Hartley, Bonell, Nappelsbaum, King, and Laila.

MUSIC NOTES.

Emma Nevada, after two years' absence, returned to this country last week. She will make a concert tour here this season.

The Boston Symphony Orchestra gave its first concert of the season at Carnegie Hall, Nov. 7.

Arthur Fildes, the soprano, arrived here last week after a long absence from her native land. She will be heard here in concert.

The Knecht Quartette gave its first concert of the season at Manhattan Hall, Nov. 12.

Alfred Bruns, a young soprano, made her American debut Nov. 23 at a recital in the Actor Gallery of the Waldorf-Astoria. Miss Bruns created a very favorable impression, displaying a well cultivated voice of excellent quality. She was assisted by Hans Kronold, cellist, and Victor Harris, pianist.

Josef Hofmann has returned to this country. He will open a concert tour Nov. 25 at Carnegie Hall, in this city.

The Philadelphia Society opened its sixtieth season at Carnegie Hall Nov. 12. Josef Hofmann was the soloist.

Henry Knapf has been engaged to do the advance work for the tour of Joe Knapf, the Bohemian violinist.

THE USHER.



The Theatrical Trust's efforts to regulate dramatic criticism to suit its own views apparently has not been more successful in results than its attempts a few years ago to stifle discussion of itself, which it naively described as "a private business."

It is an unfortunate thing for all those who desire to profit by monopoly and arrogance—and who, drunk with certain powers, misconceive their extent and limitations—that the press has a disagreeable habit of talking about these things, explaining them to the public and preventing misconceptions.

Fools and tools are plentiful enough among the people that the Trust uses without hindrance in its operations, but when it goes outside of these people, who have proved such "easy marks," the Trust frequently runs its head against a stone wall.

Stupid and ignorant as the Trust has shown itself to be in various directions, including its ridiculous attempts to control the press through advertising and other methods, it is not so blind that it cannot read the hand writing on the last wall against which it has run.

Among the many unfavorable comments which the Trust's recent action with reference to the newspapers has evoked the following from the *Detroit Tribune* is apropos: "If the Theatrical Trust were guilty of nothing else, it could be convicted on the evidence contained in this one review of a concerted and well-designed effort to reduce the literary tastes of the American people to a minimum, deprive them of all originality, put a cessation to independent thinking, and force them to accept the conclusions of hampered and managed critics whose vocabularies exceed their powers of thought, and whose premises permit only of conclusions agreeable to the Trust. Some day it may be expected that the people will rise in righteous indignation and take satisfaction out of the Trust by causing the heavy villain of the current piece to swallow whole a dose of the logic of a Trust critic."

Despite the fact that during his career as an impresario he made large sums of money, Colonel Mapleson died comparatively poor. Like the gambler, the man who plays the game of grand opera management long enough almost invariably loses his all.

In some respects Colonel Mapleson was the best type of operatic manager we have known. True, he possessed the usual measure of buncombe and bluster that appear to be inseparable from the preparations of the musical entrepreneur, but in addition he had more than the usual quantity of sang froid and courage, necessary elements in the make-up of a successful impresario.

Moreover, he was noted for his diplomatic abilities, and there was never a manager who could deal so successfully with whimsical singers, or who could reconcile the tangles and master the intrigues that appear to be inevitable in every operatic season. Colonel Mapleson possessed personal and social qualities, too, that made him very popular among those upon whose substantial support he was obliged to rely in carrying out his extensive plans.

It would seem from the accounts of the hearing before the Aldermanic Committee on the question of changing the ordinance with respect to speculators, that little improvement will result. The adoption of a higher license will not give additional protection to the public, or modify the nuisance. The only proper course would be to repeal altogether the ordinance which licenses speculators, and to pass another law making the traffic illegal.

The *Baltimore News* says very truly that the difficulty about keeping the stage filled with plays that are of a wholesome and really enjoyable character lies largely "in the inadequate recognition of the demand for them." It believes that the disagreeable and offensive plays are being pushed into the background, and the plays that appeal to the healthy instincts of mankind are getting a larger share of attention.

This is undoubtedly true, for the reason that the public has punished, by refusing its patronage, the attempt to foist upon it the series of disgusting farces that marked the operations of one of our principal managers during the past two or three seasons.

The *Baltimore News* adds that if now one or two first-rate writers of good plays of a healthy tone should emerge—makers of plays of real merit, interest and originality—the victory would be completely won.

Howard Paul writes, in a personal letter,

from London: "We are sick of the Bear war, which dawdles and straggles along, spoiling everything. A remarkable thing about this conflict is that the Bears have nearly the whole civilized world on their side. England itself abounds in pro-Bears, to whom Oom Paul is a martyr, Kitchener a fiend incarnate. It might be said of this South African middle-reversing the Frenchman's dictum, 'It is war, but it is not magnificent.' A cynical friend of mine traces the source of England's present difficulties as follows: A rich capital, a weak ministry and an apathetic country. The city governs society, and society the ministry. The one gets concessions, the other commissions, and the last, power."

"Speaking of society and cynicism, I heard two critics discussing a certain female novelist of the 'inner consciousness' school, who turns out stories by machinery for the penny papers. 'She's a wonderful writer,' said one. 'Yes,' replied the other, 'it's a mystery to me where she gets her astonishing ignorance of life from. She must have acquired it, it never could have been born in her!'"

"In the theatrical line," continues Mr. Paul, "we have nothing very strong on the boards just now, if I except Pinero's *Iris*, which develops some splendidly dramatic moments. There are two or three pieces of the intrigue genre, but they are made up of the old, well-worn materials. The trouble with these intrigue dramas is that people must be always intriguing, taking roundabout methods when the simplest means would suffice. They laboriously effect an entry through the roof, or down the chimney, when all the time the door is wide open! To enjoy such plays one must suspend the operation of common sense and abandon all idea of consistent character or relation to life."

"There is an Anglo-American war of tobacco trusts raging here, but I can't get at the truth of the matter, there is so much cigarette smoke about it!"

"That word reminds me of another similar coinage, in the remark that Sir Henry Irving ought to know all about the legitimate drama, because he has had such a lot of Shakespeare-ance."

KATHRYN KIDDER IN MOLLY PITCHER.

Kathryn Kidder, under the management of Decher and Brennan, began her season at Jacobs' Theatre, Elizabeth, N. J., Nov. 12, with the first performance of Glen McDonough's play, *Molly Pitcher*. The cast:

Molly Pitcher	Kathryn Kidder
Anna Carow	Oliver Oakes
Kate Galloway	Mabel Roebuck
Martha Galloway	Marion Ashworth
Madame Victor	John Chamblin
Capitala Walter Carrington	Lester Loeperman
Protest Marshal Cunningham	W. C. Hamilton
Mr. Galloway	William Perry
Mr. Evans	Orr A. Cash
Dr. Kane	Charles J. Kennedy
Capitala Nash	Mr. Galloway
Capitala De Grey	Mr. Galloway
Lieutenant Van Housen	G. M. Todd
Andy	D. L. Williams
General Washington	George A. Lockwood
General Lee	Raymond Stratton
Lulu	Paul Rose

A large audience, that included ex-President and Mrs. Cleveland, Governor Voorhies and other notables, saw the performance. The verdict for the play was one of decided approval. *Molly Pitcher* is first introduced as a country girl, and through three acts her life and love is shown in a story of much dramatic interest, that culminates at the battle of Monmouth, where Molly shoots the cannon. This famous historical episode was splendidly pictured, under the direction of Frank Oakes Rose, whose skill at stage-management was shown in a triumph of realism. Miss Kidder was considered an ideal Molly, and fought a duel with Oliver Oakes, in which both participants displayed fine spirit. Lester Loeperman, T. C. Hamilton, Orr A. Cash, William Bechtel, Mabel Roebuck, John Chamblin and others gave competent support. The mounting was handsome.

THE UNWELCOME MRS. HATCH.

The second production of the season at the Manhattan Theatre under the new management of that house will be made next Monday evening. The new play, *The Unwelcome Mrs. Hatch*, is called "an every-day drama" by its author, Mrs. Burton Harrison, who in it tells a strong story of life-to-day in the circles of which she is an observer. Mrs. Hatch's present strong company has been increased for this event by the addition of Eleanor Moretti, Anne Ward Tiffany, Rose Stuart, and Edith Talbot. The novelette bearing the same title as this play, by Mrs. Harrison, published in *The Smart Set* last March, was written from the drama, which thus is in no sense a dramatization. Moreover, the play differs greatly from the published story, having several characters and lines of interest that were omitted from the novelette, and its end is different. *The Unwelcome Mrs. Hatch* is believed to be one of the strongest and most diversified of recent American dramas, and it affords to Mrs. Fiske perhaps the best opportunity she has yet enjoyed, while presenting many very interesting types of character that mark metropolitan life to-day. When *Miranda of the Balcony* concludes its run at the Manhattan this week it will have had sixty-three representations on that stage. The sale for *The Unwelcome Mrs. Hatch* opened yesterday (Monday).

THE WRAITH OF A KICK.

Last Spring, with the blooming of the flowers, came Richard Mansfield to the Providence Opera House. And to his retinue, for the engagement, there was added, among other "supers," one H. Taylor Bruce. Anon did Bruce that which roused the ire of the actor, and for the time being, Mr. Mansfield in his wrath bestowed a kick upon the varlet. 'Twas but a trivial matter, this chastisement, and forgot forthwith. At least, forgot by Mr. Mansfield. Not so by Bruce. "I bide my time," quoth he, like Prosper Le Gai in *The Forest Lovers*. And right industriously did he bide, even unto last week, when, with the first blast of Winter, came Richard Mansfield to Providence again. Then from the past arose before the actor the result of the kick that was dead and gone. And with it came a hail of abuse, a summons to court on a charge of assault preferred by the Catfish Bruce. It was not meet to bandy words in such a petty cause, so rather than stand trial did Mr. Mansfield make settlement in the sum of \$75. Then did Bruce cease to bide and the wraith of the kick sought an eternal resting place.

TO STUDY WITH DUSE.

Margaret Caskie will return from the east of it I Were King when the New York run of the play is ended. Miss Caskie, who is a St. Louis girl, will then go to Italy to study with Eleonora Duse for several months. She will appear in London during next season with F. R. Benson's company.

David Conner, leading man, W. S. Hartline Stock, Halifax, N. E., 9.

TICKET SPECULATORS CONVICTED.

After many hearings and delays, the case involving the ticket speculators arrested for playing their trade in front of the Manhattan Theatre on the evening of Sept. 24, on the occasion of the production of *Miranda of the Balcony*, has been decided. So far as known, this is the only case in which speculators have been presented to a decision by a New York theatre manager.

The speculators in this case were Leonard Hein and Joseph Bower, and they were arrested on complaint of Charles H. Fower, acting for Manager Harrison Gray Fiske of the Manhattan, on a charge that they had violated the city ordinance governing speculators by selling tickets "on the sidewalk in front of the entrance" to the Manhattan. The speculators arrested were arraigned before Magistrate Mayo, at the Jefferson Market Police Court, the next day, and there were several hearings of the case on later occasions. John W. Russell appeared for the Manhattan. The speculators from the first seemed to realize that the manager of the Manhattan is in earnest in his attempt to keep them from operating at that theatre, and they evidently dreaded the effects of a decision in his favor, for at all the hearings of the case there were present large delegations from the association of the speculators, which had engaged David Newburger to look after the interests of the prisoners.

The ordinance under which the speculators do business provides that they shall not sell or offer for sale tickets on the sidewalk in front of the vestibule or entrance to any place of amusement, and the Manhattan Theatre case hinged on the exact meaning of this restriction. The speculators claimed that they had a right to operate in front of the Manhattan so long as they did not stand in front of the doorway of the main entrance. In effect, their contention of the word "entrance" applied strictly to the doorways of the lobby within the vestibule, and they claimed the right to stand on the sidewalk on a line with the vestibule. The Manhattan management, however, claimed that the law specifically applies to the vestibule itself, which is an inclosed passageway.

Justice Mayo last Friday decided the case by imposing fines on the prisoners. With an evident purpose to contest the matter further, the prisoners refused to pay the fines imposed and were committed to jail, where they remained several hours. Later their lawyer applied to Justice Glasperich, of the Supreme Court, for writs of habeas corpus and certiorari, the application being opposed by Mr. Russell and the District Attorney. The prisoners were then released in custody of their counsel. Judge Glasperich will decide the case to-morrow (Tuesday).

FIRE DESTROYS FOUR THEATRES.

Fire played havoc with four theatres in various sections of the country last week. Powers Theatre at Grand Rapids, Mich.; Winsted Opera House at Winnetka, Ill.; Anheuser-Busch Opera House at Belleville, Ill., and Chris Bonn's Vandeville Pavilion at Burlington, Ia., all being rased to the ground.

The most serious loss was that of Powers' Theatre at Grand Rapids, which was also attended by a fatality. Edgar W. Warrington, the stage carpenter, being burned to death, and several other people overcome by the smoke. The loss is fixed at about \$45,000, partly covered by insurance. Orrin Blair, local manager of the house, is authority for the statement that it will probably be rebuilt within a year. Howard Gould in Brother Officers was the last attraction, appearing on Nov. 12, the night the fire occurred.

The Winsted Opera House was completely destroyed on November 12. The fire was discovered under the stage at 8:45 A. M., and in two hours the theatre was completely gutted. The house was built by a stock company in 1872, and destroyed by Clara Louise Kellogg, Smith O'Brien in *The Smuggler* was the attraction the previous night, but the company succeeded in getting their scenery and trunks out safely. The loss is about \$50,000, almost covered by the insurance. It is said a new theatre will be erected on the old site.

Anheuser-Busch Opera House, at Belleville, Ill., was completely destroyed on November 11. The Van Dyke and Eaton company, that had played the house the previous night, escaped without any loss having recovered their effects shortly before the fire was discovered. The building, that had just been remodelled and redecorated, is a severe loss to Manager H. J. Stannus. Mr. Stannus has made no definite arrangements for the future.

The smallest of the four fires was that of Bonn's Vandeville Pavilion, at Burlington, Ia., the total loss being only \$10,000, \$3,500 of which is covered by insurance. The effects of the vandeville company playing there at the time were, however, also destroyed.

CLAIMS DAMAGES.

The Jersey Central Railroad has been sued by Philip Russell, manager of My Friend Clancy company, for \$1,000 damages. The company were playing Somerville, N. J., Oct. 25, and sent their trunks to the depot. The baggage master at the depot sent the trunks to Bangor, Pa., believing the company intended going there, although no tickets had been purchased. Mr. Russell had previously wired there or tickets, but none having been forwarded, he did not intend playing that town. The baggage master, after seeing the error made, recalled all but four trunks, after some delay. The four trunks belonged to members of the company, which were attached by the manager of the Opera House at Bangor. The result was, it is said, the company had to disband. The four trunks were returned three weeks later by the railroad company making good the claim of the Bangor manager. In addition to the claim of Mr. Russell, Beach and Bechler, and Morris and Daly, whose trunks were attached, have also sued the railroad company for loss of a season's engagement, claiming \$1,000. M. Strassman represents the claimants.

RIOT AT ASPEN, COL.

A controversy arose between some of the members of the Finnegan's Hall company and about a dozen of the town boys of Aspen, Col., recently. How the trouble began is not known, but the result came near being a tragedy. The boys, for such they were, had some ill feeling against a member of the company, and with the spirits of the ruffians they are laid in wait for him until after the performance, when they set upon him in a body until he was forced to seek refuge in the Hotel Jerome, where sufficient aid was offered to drive the toughs away. Not content with what they had already done, however, they returned to the Opera House and waited for the rest of the company. Among the first to appear were the musical director and Manager Welch. A few words were passed, and as a result a fight ensued in which Manager Welch was struck with a club, the force of the blow knocking him down and cutting a gash across the back of his head. While not incapacitating him entirely, the wound is still quite dangerous. The feeling aroused in the town is very great against the boys and a number of arrests have been made that it is hoped will cause the ringleaders of the gang to be sent out of the town.

GREGORY HAST'S RECITAL.

At Mendelssohn Hall yesterday (Monday) afternoon Gregory Hast, the English tenor, who is to make a tour of America this season, under London Charlton's management, appeared for the first time in New York. The audience was very large and included many musicians of importance. Mr. Hast won favor immediately by his perfect method, his intelligent interpretation and the splendid quality of his voice. His programme was a long one, but he held his audience to the last and won much well deserved applause.

See Caleb Swan, Page 12.

PERSONAL.



Photo by Albee, Torrington, Conn.

MACY.—J. Sydney Macy, the subject of the portrait above, is at present stage director of the Vendome Stock company, Nashville. He has had long experience in opera and drama, and is regarded as an original and thorough director. He also is well known as a character comedian, and has won success in such roles as Captain Abner Tarbox in *Lead Me Your Wife*, and Smith in *Why Smith Left Home*.

ADAMS.—An interesting fact in connection with Maude Adams' appearance in *Quality Street* is that Nov. 11, Miss Adams' opening date at the Knickerbocker, was also her birthday. After the play some of her friends gave her a birthday supper.

WILLIAMS.—C. Arthur Williams, who for four seasons past has held the position of dramatic editor of the *Houston Post*, has been appointed Washington correspondent for that paper and is now at the Capital. He is probably the youngest of the correspondents there, being only 25. The change is in the nature of a promotion.

CODY.—Colonel William F. Cody made a visit to his old home at Cody, Neb., last week to attend a celebration there. The occasion was the arrival of the first Burlington train at that place.

SAUNDERS.—Lucille Saunders has been specially engaged for the production of *The Mikado* at the Columbia Theatre, Boston, opening this week.

CROWMAN.—Henrietta Crowman's engagement at the Theatre Republic opens Feb. 2. Joan of the Shoals will be the opening play.

NIELSEN.—Alice Nielsen has returned to London and is singing at private entertainments. She will make her debut in grand opera at Covent Garden in April.

O'NEIL.—Nance O'Neil is credited by the Cape Town press with making a hit as Lady Teasle in *The School for Scandal*.

BATES.—Blanche Bates has so far recovered from her attack of typhoid fever that she may be removed this week from Grace Hospital, Detroit, to this city. Miss Bates' stage reappearance will occur, it is hoped, in January.

EDMOND.—H. V. Edmond arrived in this country Saturday and has gone to Philadelphia to supervise the rehearsals of his play, *The Wilderness*, by the Empire Theatre Stock company.

JOHNSON.—Selene Johnson, after an extended visit to Europe, returned here recently and joined James O'Neill's company in Cleveland Nov. 11, resuming for a few weeks the role of Mercedes in *Monte Cristo*, in which she made such a strong impression last season at the Academy, in this city.

GILLETTE.—William Gillette gave a "semi-professional" matinee of *Sherlock Holmes* at the Lyceum Theatre, London, recently.

BARNABER.—Henry Clay Barnaber celebrated his sixty-eighth birthday in Philadelphia Nov. 14.

TO RAISE FEE FOR TICKET SPECULATING.

The Law Committee of the Board of Aldermen held a public hearing last Friday on an ordinance introduced by Alderman Wolf, increasing the license fee for ticket speculators to \$300 for the first year and \$150 for renewals. Under the present ordinance the fee is \$50 for the first year and \$25 for renewals. The proposed measure is approved by the Ticket Speculators' Association, because, their counsel said in a speech, it would bar small speculators, and confine the business to "respectable" dealers. Manager Percy Williams, of the Brooklyn Orpheum, suggested that the ordinance contain a clause forbidding the sale of tickets at more than 25 per cent. over the box-office price. Representatives of Daniel Frohman, the Fire Brothers and others opposed the granting of any license to the speculators.

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EVA TAYLOR

LEADING WOMAN. Castle Square Theatre, Boston, Mass. THE SHAGBERRAUX.—As the heroine, Claire Ffolliott, Miss Eva Taylor made a charming central figure of the drama, and her scenes with Capt. Mullineux showed her to be mistress of the art of fascination, which enabled her to control the loving captain as well as her audience in front of the footlights. Miss Taylor acts and dresses most charmingly as Claire Ffolliott. Her riding costume in the second act is immensely becoming. —Review, Boston, Mass.

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ADELAIDE FITZALLAN

To Miss Adelaide Fitzallan must be accorded praise such as only one actress who had not had a previous great reputation has achieved this season. Miss Fitzallan surprised every one present by her interpretation of Loretta Montague Ferrona. She was beautiful, graceful, full of fire, strong, womanly, natural and artistic. She was a revelation, and there cannot be too much praise awarded one so truly an actress. Miss Fitzallan can to-day aspire to any position in the range of the deeply emotional and forceful. —New York Sunday News.

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